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# *Dramatic Arts*



1970

Kindergarten to Grade 13



Ontario Department  
of Education



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# Contents

<b>Introduction.....</b>	<b>1</b>
<b>Drama as a Stimulus.....</b>	<b>2</b>
<b>Creative Drama.....</b>	<b>4</b>
<b>Theatre Arts.....</b>	<b>6</b>
<b>Planning a Program</b>	
Aims.....	8
Activities.....	10
for Beginning Students at all Levels.....	12
for Students with Some Experience in Drama.....	16
<b>Stimuli for Drama.....</b>	<b>22</b>
<b>Annotated Bibliography &amp; Resource List.....</b>	<b>25</b>
<b>Appendix 1.....</b>	<b>32</b>
<b>Appendix 2.....</b>	<b>34</b>
<b>Appendix 3.....</b>	<b>36</b>



# *introduction*

**DRAMA MEANS DOING.** It is one of the means by which young people discover more about themselves and the world around them. Because it involves the whole person through his mind, emotions, body, voice, and imagination, it allows a balanced and harmonious development as part of the learning process.

The child who makes his own hand puppets and creates plays for them, the ten-year old who is engaged in a group improvisation based on life in an African village, the teen-age student who is role-playing in a generation gap situation, the young actor who is interpreting the character of John Proctor in a scene from **The Crucible**: all these are learning by doing.

It should be recognized at the beginning that there is a distinction between drama and theatre. Drama is for everyone; it is largely spontaneous; it is intended to assist the personal development of the individual. Theatre is more specialized; it is specifically organized and rehearsed; it is intended to be shared with an audience. Although drama may lead to theatre, it may lead in other directions as well, and can, in fact, be a vital and important end in itself. Theatre, while not the necessary result of drama, depends to some extent on the preparation provided by a drama program.

Drama therefore can be approached in several ways: it can be a method of stimulating inquiry into many areas of study; it can stand alone as Creative Drama, an activity that nourishes the receptive and expressive faculties of each individual; it can also move naturally into a more specialized study of Theatre and Communication Arts.

**This guide is intended to help teachers plan programs appropriate to any or all of these approaches to the Dramatic Arts.**



## Drama as a Stimulus

**Drama, because it is one of the most vivid and direct representations of humanity in action, is an excellent way of stimulating in young people a constant spirit of inquiry that can make learning a continuous and life-long process.**

After being totally involved in their own improvised version of a shipwreck, students may turn with greater interest and understanding to **Treasure Island**, **The Wreck of the Hesperus**, documentary material regarding the sinking of the Titanic, the opening scene of **The Tempest**, Turner's painting **Storm at Sea**, or the storm music from Wagner's **The Flying Dutchman**. Because drama begins with each student's individual resources and allows him to extend his own faculties of understanding, expression, and response, it can frequently provide him with great satisfaction and confidence in his personal encounters with literature, art, music, history, and other people, not only inside the school but outside as well.

**Improvisation, role-playing, and dramatization** are the three aspects of drama that can be most suitably used as general teaching methods. Like all teaching methods, drama is particularly appropriate on certain occasions. Teachers will need to be alert to those moments in a day's activities when it would be profitable for what is being done or observed to move into some form of dramatic expression.

Teachers in an integrated program will find many opportunities to use drama in their classrooms; those who are teaching drama as a separate course will want to consult with other teachers to discover what their students are learning so that the interest and understanding already begun can be kept alive in the drama class; teachers of subjects other than drama, particularly in the Arts, the Humanities, and the Social Sciences, will find that drama is one way of exploring the events, people, themes, emotions, conflicts, and ideas with which their students are confronted.

In the section of this guide called "Activities" teachers will find more detailed reference to these interdisciplinary aspects of drama.

## references

Chilver, P. **Improvised Drama**. London, Batsford, 1967

 Goulding, D.-J. **Play-Acting in the Schools**. Toronto, Ryerson, 1970

Martin, W. and Vallins, G. **Exploration Drama**. London, Evans, 1968



The maple leaf indicates material of Canadian authorship and manufacture.





# Creative Drama

**Creative Drama is sometimes called Developmental or Child Drama;** although the latter term is not intended to imply that this is an activity suitable only to young children. It is both a logical and a natural way of allowing people of all ages to explore and to express spontaneously and individually whatever is important in their real or imaginary worlds. Through this expression, they can be assisted in the personal ordering and assimilation of experience as it reaches them through their intellect, emotions, senses and imagination.

Creative Drama is both private and shared. It begins with the individual, but soon becomes a group activity in which the personal resources of each student can be acknowledged with respect. Because the emphasis is on process and development, rather than on performance before an audience, this is an area in which there is no failure, only varying degrees of involvement and participation.

Even when treated as a separate course, Creative Drama should be related to other educational processes, because it is inextricably linked with many learning activities. Teachers who wish their students to have a rich and continuous opportunity to develop through drama will probably want to plan for its regular inclusion in the activities of each student.

**Full descriptions of the methods and practices of Creative Drama can be found in the following books:**

Barnfield, G. **Creative Drama in Schools.** London, Macmillan, 1968

McCaslin, N. **Creative Dramatics in the Classroom.** New York, David McKay, 1968

Siks, G. **Creative Dramatics: an art for children.** New York, Harper and Row, 1958

Slade, P. **Introduction to Child Drama.** London, University of London Press, 1958

Way, B. **Development Through Drama.** London, Longmans, 1967







# Theatre Arts




**The Theatre Arts option being offered by many secondary schools provides an opportunity for students to be involved in many aspects of both drama and theatre.**

It includes not only fully creative activities such as interpretive movement and improvisation, but also specialized techniques: acting, directing, production, stage management, stage and costume design, theatre history, and possibly such skills as fencing, playwriting, theatre management, and dramatic criticism.

The content and emphasis of any Theatre Arts course will depend on several factors: the students' previous experience in drama, the physical facilities and equipment available, the community resources for supplementing the program. For example, students being introduced to drama for the first time will need to spend longer on the beginning creative activities before launching into acting or directing; classes having the use of tape recorders, cameras, or video tape equipment will probably want to explore the techniques of multi-media projects; communities in which there are many opportunities to see live performances provide much scope for dramatic criticism and comparative evaluation of production techniques, while communities in which there is an active local theatre group may provide valuable assistance from individuals willing to share their expert knowledge of make-up or fencing or stagecraft.

Ideally, Theatre Arts classes should be held in a drama studio specially designed and equipped for a variety of activities. Many traditional classrooms in the province, however, have been successfully adapted for Theatre Arts by the removal of desks and the addition of portable platforms and a few spotlights. At least occasional access to a full stage is, of course, desirable for all Theatre Arts students.

**The following publications would be among those particularly useful to indicate the scope of Theatre Arts programs:**

-  Dow, M. G. **The Magic Mask.** Toronto, Macmillan, 1965
-  Ontario Institute for Studies in Education. **A Course of Study in the Theatre Arts, Grades 7-12.** Toronto, 1968
-  Ontario Secondary School Teachers' Federation. **Theatre Arts and Communication Arts, a Resource Booklet.** Toronto, 1969







## Planning a Program

### *aims*

Teachers will want to consider the following goals when planning appropriate programs for their students:

- increasing understanding of themselves and others
  - allowing opportunities for creative and interpretive expression
  - extending sensitivity to their environment
- 
- developing ease and confidence in both speech and movement
  - stimulating interest and a spirit of inquiry





- strengthening powers of concentration and cooperation
- increasing receptivity to other learning experiences
- encouraging self-discipline
- developing powers of discrimination and self-evaluation
- improving communication skills

- enriching responses to all the arts
- strengthening powers of reason and argument

- providing a sense of joy in learning
- stimulating the imagination



## Planning a Program

# *activities*

**The activities appropriate to any group will depend not only on individual needs and interests but also on previous experiences with drama.** No matter at what age students begin, their first encounters with drama will be designed to give them freedom and confidence in their own resources of speech and movement in a group which is not evaluating performances or acting techniques. As the program develops, however, and more interpretive and expressive elements are introduced, students may want to share their work with each other and perhaps eventually to perform before an audience.

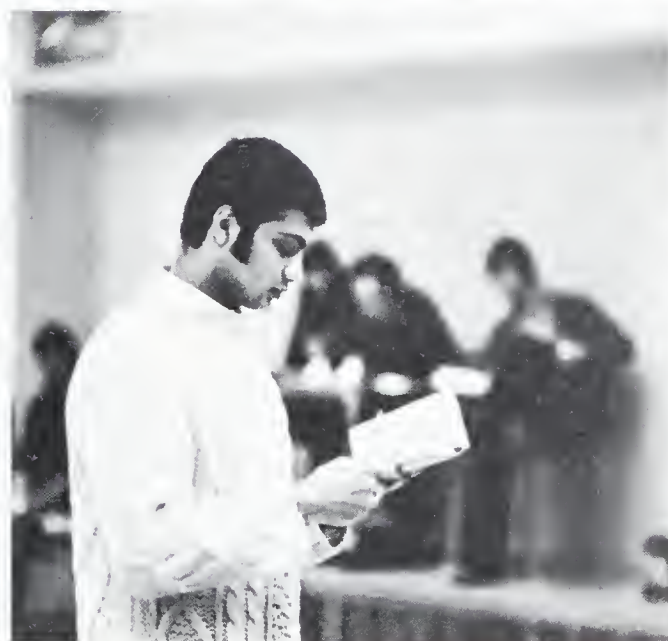
**The following activities are divided into two groups:**

- a) those appropriate to beginners at all levels
- b) those appropriate to students having some experience in drama

The rate at which students move from one group to another will vary according to the amount of time devoted to drama.

Those who are involved only once or twice a week or for a few minutes each day may belong in the first group for several years; those who have considerably more opportunity may move into the second group in a much shorter time.







# for beginning students

## MOVEMENT

This activity, sometimes accompanied by music, is designed to develop physical awareness and freedom, give a sense of the joy and variety of movement, and allow for the exploration of space and spatial relationships. When it becomes more controlled and expressive within an imagined situation it resembles mime, although it remains more expansive and abstract. In its most advanced and artistic form it becomes dance drama.

### examples:

- Students move freely and spontaneously to a piece of music, using their whole bodies in many different ways and at many different physical levels. Young children enjoy music such as "The Little Train of the Caipira" by Villa Lobos; older students may prefer selections such as "The Age of Aquarius" from **Hair**.
- Alternating relaxation and tension, students move and then freeze at a given signal, like statues or marionettes on strings.
- Students move with control and purpose, perhaps in slow motion, through an imagined situation. They might be animals seeking shelter from a storm, deep sea divers on an underwater treasure hunt, or space men exploring the moon.
- After listening to a piece of music or watching an abstract art film, students interpret the mood and flow of it, perhaps with some simple story line or theme. Leroy Anderson's "Plink, Plank, Plunk" appeals to children and Holsts' "The Planets Suite" to older students. Norman McLaren's animated films, particularly those with jazz backgrounds, also provide considerable inspiration.

- Further suggestions about exercises in movement can be found in the following books:

Laban, R. **Modern Educational Dance**. London, MacDonald and Evans, 1963

🍁 Ontario Department of Education. **Physical and Health Education, Interim Revision: Movement and Growth, Curriculum P1,J1**. Toronto, 1967

Pemberton-Billing, R. and Clegg, J. **Teaching Drama**. London, University of London Press, 1965

Way, B. **Development Through Drama**. London, Longmans, 1967

Wiles, J. and Garrard, A. **Leap to Life!** London, Chatto and Windus, 1968

## SPEECH

The exploration of sounds, language flow; and vocal control as they relate to movement, expression, and interpretation, will continue to be an important activity throughout any drama program. The sounds of animals, machines, or a nonsense language can be co-ordinated with many kinds of movement to provide a greater range of communication. If the spontaneous and individual use of language is encouraged in storytelling, discussion, and improvisation, the elements of appropriate voice production and speech can be introduced incidentally as the program develops.

### examples

- Working in a small group each student becomes a moving part of a machine decided upon by the group. As the machine is set in motion, improvised vocal sounds are added to correspond to the rhythm and function of each part.
- The whole group responds vocally as well as physically to a variety of emotional changes as they imagine watching an exciting football game, a lunar landing, a daring circus act.
- A simple recipe or a few lines from the telephone book are read in such a way as to communicate certain specified emotions. This exercise requires careful concentration on meaning conveyed, not by words, but by expression. After discovering how this expression is achieved,









students can then increase their communication range by carrying on conversations using a nonsense language which they make up as they go along.

- Working in pairs, students experiment with appropriate voice and speech for identical content in several different circumstances: giving directions how to get to the City Hall to a deaf old man, to a stranger on a lonely street at night, to a child in the next seat on the bus, to the driver of a car stopped for a moment in the midst of heavy traffic.

- **Further exercises in speech and descriptions of how the voice works can be found in the following books:**

Bruford, R. **Speech and Drama**. London, Methuen, 1963

 Dow, M. **The Magic Mask**. Toronto, Macmillan, 1965

Pemberton-Billing, R. N. and Clegg, J. D. **Teaching Drama**. London, University of London Press, 1965

## TRANSFORMATIONS

By focusing their attention on various parts of their bodies, students concentrate on transforming themselves into an object or another person. They are, in fact, experiencing what it is like to be something or someone else and understanding this experience not only with their bodies but with their minds and imaginations as well. Thus, this activity forms a basis for all interpretations of character in improvisations, role-playing, or acting.

### examples

- Using movement and sound students try to transform themselves in fairly quick succession into three different objects such as a pencil sharpener, a pair of scissors, a telephone. They then repeat the sequence, trying to remember each transformation and reproduce it exactly.
- After making various shapes with their bodies, students freeze, and by examining their positions, the distribution of their weight, the placement of their heads and hands, recognize an animal or a person engaged in some action. When they have taken time to discover who they are and what they are doing, they carry through with the action, assuming at the same time the other character they have found within themselves. When these characters are identified in discussion, they can form the basis for improvisations.

- **Other examples of exercises in transformation can be found in the following books:**

Chekhov, M. **To The Actor**. New York, Harper and Row, 1953

Stanislavski, C. **An Actor Prepares**, translated by Elizabeth Reynolds Hapgood, New York, Theatre Arts Books, 1936

## MIME

The precision of mime requires students to be aware of themselves, to observe others very closely, and to focus on their own sensory responses to real actions so that they may represent vividly the imagined ones. Group mimes developed through non-verbal communication help to stimulate receptivity and concentration.

### examples:

- Each student picks up an imaginary ball and after experiencing its texture, size and weight, plays with it in an appropriate way; the ball can turn into a knife to be handled with great care and then change into a small animal that must be held gently.
- In the popular mirror game, one person mimes actions which his mirror-image partner reflects. The object of this activity is for the two partners to be so closely attuned and alert and the movement so smooth and accurate that it would be difficult for an observer to tell who is initiating the action. Extensions of this game are described in **Improvisation for the Theatre**, pages 60, 66, 175, 234, and 235.
- Many stories can be told in mime, from **Red Riding Hood** to the "dumb show" in **Hamlet**.

- **Further detailed suggestions about exercises in mime can be found in the following books:**

Bruford, R. **Teaching Mime**. London, Methuen, 1958

Burton, E. **Drama in Schools**. London, Jenkins, 1955

Spolin, V. **Improvisation for the Theatre**. Evanston, Ill., Northwestern University Press, 1963

## IMPROVISATION

Improvisation develops not only the inventiveness and imagination of students, it also allows them to explore the ideas, emotions, attitudes, beliefs, actions, and speech of people other than themselves. When this exploration is done with sincerity and concentration, it can increase understanding and improve communication skills.

In the early stages, improvisation is more successful if speech is introduced gradually and only when essential. As the content and structure of the improvisations become more complex, dialogue will assume greater importance.

Improvisation can be developed from stories, personal experiences, works of art, music, customs in foreign lands, pieces of costume, and many other sources as described in the section "Stimuli for Drama."

Improvisation can also lead to other activities. Students who have been involved in the vivid and immediate experience of developing an improvisation are frequently able to talk or write about it, and paint or draw their impressions of it, with unusual perception, vigour, and clarity.

### examples:

- Using any three characters drawn at random from sources such as personal observations, stories, pictures, and history, students work in groups to improvise situations in which these people might meet and find some common interest. Young children may suggest Cinderella, Robin Hood, and a baby brother; older ones may prefer Huck Finn, an astronaut, and the family doctor.
- Taking a conflict described in a newspaper article, students role-play various ways in which it might be represented from the point of view of those directly involved.
- A picture representing a group of people can be considered as a still shot of a

situation or activity that begins before the picture is taken and continues afterwards. Students improvise the characters and relationships represented in a Holbein family portrait, an action photograph from a magazine, or a snapshot taken at the latest folk festival.

- A story which has been told or read can be "replayed" through the improvised language and action of students. Sources can range with the age groups from **The Pied Piper** to **Lord of the Flies**.

- **Many further examples of ways in which to stimulate and develop improvisations may be found in the following:**

Hodgson, J. and Richards, E. **Improvisation**. London, Methuen, 1967

Spolin, V. **Improvisation for the Theatre**. Evanston, Ill., Northwestern University Press, 1963

Way, B. **Development Through Drama**. London, Longmans, 1967

## PLAYMAKING

Several group improvisations based on a single theme, occurring at the same time as an important event, or happening in the same place, can be brought together and "orchestrated" to resemble a continuous play. Although playmaking will probably not involve a script, students may want to write down a description of the outline of the improvisation and their role in it. Co-operative decisions about how to blend the various group improvisations, how to place them in the most effective order, and what physical arrangements are necessary for their presentation, introduce students to the concepts of structure and continuity as practical considerations to assist their playmaking.

### references

Barton, R. et al, **Nobody in the Cast**. London, Longmans, 1969

Byers, R. **Creating Theatre**. San Antonio, Texas, Trinity University Press, 1968

Crossup, R. **Children and Dramatics**. New York, Scribner's, 1966

Wagner, J. and Baker, K. **A Place for Ideas: Our theatre**. San Antonio, Texas, Trinity University Press, 1965

## DRAMATIZING

As students become more aware of dramatic effects achieved through their own improvisations and playmaking, they frequently seek to interpret with voice and movement the written words of others. In this sense, dramatization is an acting out of the events described during the reading of a ballad such as **Sir Patrick Spens**, a choral interpretation of a suitable poem such as Auden's **Unknown Citizen**, a prose combination of dialogue and narrative treated dramatically, perhaps something like the trial from **To Kill A Mockingbird**, or a simply staged presentation of a scene from a play.

### references

Barton, R. et al. **Nobody in the Cast**. London, Longmans, 1969

Courtney, R. **Drama for Youth**. London, Pitman, 1964

Hourd, M. **The Education of the Poetic Spirit**. London, Heinemann, 1968

Martin, W. and Vallins, G. **Exploration Drama**. London, Evans Brothers, 1968



# *for students with some experience in drama*

The following activities are suggested as some ways of exploring drama further, or of allowing it to move into Theatre Arts.

## ANTHOLOGY PROGRAMS

As short presentations within a class, or as alternatives to the traditional school play, Anthology Programs are becoming popular ways of giving young people the opportunity to select, arrange, and produce their own dramatic material. Original poetry, music or films, improvisations, readings from literature, performances of short plays or scenes from longer ones: all these can provide sources for the exploration of subjects such as "The Circus" or "Loneliness". The shaping and co-ordination of the material selected, either as a major theatrical venture or as a simple exercise in communication, can be a stimulating experience for many students.

The Anthology Program is a creative activity which taps the resources of many students who might not otherwise be involved in a theatrical presentation. It has the added advantage of needing only simple staging: perhaps platforms of different levels, a few coloured spotlights, and performers wearing leotards with costume detail supplied by a bright scarf, a sword belt, a cape, or some cross-gartering.

## references

 Barton, R. et al. **Nobody in The Cast.** Toronto, Longmans, 1969

## MASKS AND STAGE MAKE-UP

Masks and make-up can be important aids to characterization, interpretation, and stylization for actors and stage designers. They can also provide interesting stimuli for improvisation or they can be the basis for the study of the history of acting, from Greek masks to the painted white face of Marcel Marceau. An understanding of the tradition of masks and make-up can thus be combined with an opportunity to create and interpret, using a great variety of models and materials.

Masks need not be sophisticated in construction; even a paper bag, cut, shaped, and painted, can be an effective representation of an animal's head or the inspiration for an abstract dance drama.

## references

Corson, R. **Stage Makeup.** New York, Appleton-Century Crofts, 1967

Cummings, R. **101 Masks: False Faces and Make-up for all ages, all occasions.** New York, David McKay, 1968

## MULTI-MEDIA PROJECTS

Some students will find great satisfaction in projects that involve an exploration of the various communication media. These projects obviously require certain equipment such as tape recorders, record players, cameras, or projectors but a great deal can be accomplished using the technical resources available in the schools, supplemented by equipment which the students themselves might possess.

### • Sound Collages

Using a single tape recorder, students can work in pairs or small groups to create short "statements" by means of improvised sound and music effects.

### • Sight-Sound Collages

Into the sound collage can be introduced 35 mm. slides. In this case students take their pictures only after they have identified the content and structure of their sound collage. By making necessary important decisions about selection, arrangement, and presentations of the slides to harmonize with the sound tape, this project helps to develop students' powers of discrimination, organization, and sensitivity.

Slides can be cropped and altered in any way. Extremely effective projections can be made with acetate ink, water paint, and paper cement on sheets of clear acetate, thereby making a camera unnecessary.

### • Radio Programs

Using either scripted or improvised material, students can produce taped radio presentations with considerable ease. Different kinds of material such as plays, documentaries, interviews, commercials, children's shows, news- and sports-casts, can be put together to provide varied programming. The emphasis here is on communication through speech and the selection of improvised sound effects and appropriate background or bridging music which will heighten this communication.







## • Black and White Photograph Montages

Groups of students can be asked to take a series of photographs that will best illustrate a previously assigned theme. After deciding how they wish to interpret a theme such as “*Patterns*” or “*The Naked City*”, they plan what pictures might best illustrate their point of view and take them. When the processed film, on contact sheets or prints, is returned (a twenty-four-hour service or a polaroid camera is desirable for this project), the groups then decide how to display their photographs so that their interpretation of the theme becomes clear. With Bristol board, coloured paper, glue, and other articles, the photographs can become integral parts of a three-dimensional collage, a mobile, or a poster.

## • Photographic Sequence Montage

This project differs from the previous one only in that students are asked to film a situation that occurs in a continuous sequence; this situation could be as simple as two boys playing ball in a park. After the shots are planned, taken and processed, they are displayed so that the sequence of actions is immediately clear to the viewer. This project is an excellent preparation for work in 8 mm. or super 8 film making.

## • Super 8 Mood Movie

Groups of students select a recorded song or instrumental excerpt that suggests a specific mood. Working with a super 8 camera, they film on location a series of shots that will best emphasize or heighten this mood. After the film is processed, the group edits it, using the same selectivity and discrimination as in the sight-sound collages.

## • Super 8 Documentary

Students can be given some film and asked to make a documentary on a subject of their own choice. A great deal of planning and organization is involved in this type of project. Groups will need to devise story boards and shot sheets so that all students will be quite clear what they are to shoot each time they go on location. Outdoor weekend shooting is advisable on nearly all occasions.

If a sound super 8 projector is not available and sound striping cannot be used for the adding of narration and music, a tape recorder is a perfectly acceptable substitute, as long as students realize that they may not be able to get exact synchronization.

## • Television

Because equipment for television production is seldom readily available in schools, most teachers who have access to Video Tape Recorders are using them for instant playback of improvisations, rehearsed sequences, or relevant educational programs. The small portable video tape recorder is also very useful for these purposes.

It is, of course, possible to prepare students for working in this medium without actually having the equipment available. A visit to a local television studio will acquaint them with the necessary facilities and techniques which they can then continue to explore in a mock-up situation.

The large number of highly responsible studio jobs necessary during a television production gives an opportunity for many students to be actively involved, even in the televising of a five-minute play.

**Further information and ideas about multi-media projects can be found in the following publications:**

Kostelanetz, R. **The Theatre of Mixed Means**. New York, Deal Press, 1968

Lowndes, D. **Film Making in Schools**. London, Batsford, 1968

Mascelli, J. **The Five C's of Cinematography**. Schambra, California, Borden Publishing, 1965

 Ontario Department of Education. **Screen Education in Ontario**. Toronto, 1970

# PLAY PRODUCTION

Scripted plays as vehicles for learning and practising the techniques of acting or directing belong most appropriately to Theatre Arts students. Activities such as stage movement and terminology, principles of blocking, interpretation and development of a role, preparation of a prompt book, planning and organization of rehearsals: all pre-suppose performance before an audience. This performance may be the simple staging of a short scene or a play written by students; it may be a full-scale production of a one-act play by such writers as Ionesco, Pinter, or Shaw. Most teachers, however, will want to keep the play production which is a part of Theatre Arts separate from the Drama Club activities in which students from the whole school can participate. Rehearsals as part of a learning experience are more successful if the emphasis is on process and development rather than on show business. Furthermore, teachers will want to alternate play production with other Theatre Arts activities, instead of devoting so much of their time to the prolonged concentration on one play which Drama Club presentations usually require.

When the plays are ready for an audience, the productions which have been prepared by Theatre Arts students can be presented to other classes, to a school assembly, or to other schools, perhaps as part of an exchange program.

## references

Courtney, R. **Drama for Youth**. London, Pitman, 1964

 Dow, M. **The Magic Mask**. Toronto, Macmillan, 1965

Heffner, H. C. et al. **Modern Theatre Practice**. New York, Appleton-Century-Crofts, 1959

McGaw, C. **Acting is Believing**. New York, Holt, Rinehart and Winston, 1966

## PLAYREADING AND PLAYVIEWING

The nature of the dramatic experience, and of the dramatic literature and productions which help to create it, can be explored by the reading and viewing of plays. Playreading in groups, attendance at theatre performances, listening to plays on records, and viewing the best television or filmed drama, can also provide opportunities for students to develop taste and discrimination in their encounters with all the arts. The discussions which emerge from these activities will deepen students' understanding of their own experiences as performers, directors, playwrights, designers, or members of an audience.

### references

Rowe, K. T. **A Theatre in Your Head.** New York, Funk and Wagnalls, 1967

## PLAYWRITING

Playwriting can be approached as a group activity in which polished improvisations are scripted for other groups to perform; it can also be approached as an opportunity for individual students to write short scenes which can then be tried out in performance. Each of these methods requires students to be attentive to the qualities of dramatic dialogue, speech rhythms, idiom, and the language characteristics of different people, not only as they sound but as they appear on the printed page. The group method marries the spoken and written word but places the creative emphasis on the oral work; writing is relegated to polishing and editing. The individual method allows the writing itself to be creative and makes the performance a testing ground. Since both these methods are being used in the modern theatre, it might be interesting for students to have an opportunity to try each of them.

### references

Egri, L. **The Art of Dramatic Writing.** New York, Simon and Schuster, 1964

Hourd, M. **The Education of the Poetic Spirit.** London, Heinemann, 1949

## PUPPETRY

Puppetry provides an opportunity for children or teen-agers to create their own characters literally by designing and making rod, hand, or shadow puppets, and marionettes. Improvised or scripted plays performed on specially constructed stages, or on the tops of desks, can add colour, vitality and imagination to any classroom. With miniature sets, costumes, and lights, as well as music and sound effect tapes, a small theatrical world can be created.

Young children prefer puppets they have made themselves, and these puppets usually perform with more confidence and vigour than those bought at a store or made by an adult. Older students will find that puppet plays are excellent vehicles for satire as well as good entertainment for their young elementary school neighbours.

### references

Wall, L. V. et al. **The Puppet Book: A Practical Guide to Puppetry in Schools, Training Colleges and Clubs.** London, Faber and Faber, 1965

Schonewolf, H. **Play with Light and Shadow, the Art and Techniques of Shadow Theatre,** translated by Alba Lorman. New York, Reinhold, 1968

## STAGE AND COSTUME DESIGN

Theory and practice can easily be blended in the study of Stage and Costume Design. Since the conventions, styles, and achievements in this area have varied so greatly between the times of Sophocles and Edward Albee, they can provide a framework or a focus of attention for Theatre History. Display models, miniature creations for puppet theatres, or designs for actual productions can put into practice not only the talents of those skilled in art but the invention and ingenuity of those who can supply ideas or help to bring the designs to life.

### references

Barton, L. **Historic Costume for the Stage.** Rev. ed. Boston, Baker Plays, 1961

Parker, W. O. and Smith H. K. **Scene Design and Stage Lighting.** New York, Holt, Rinehart and Winston, 1963

Rowell, K. **Stage Design.** New York, Runbold Book, 1968

Wilcox, R. T. **Mode in Costume.** New York, Scribner's, 1969

Wilcox, R. T. **Mode in Hats and Head-dress.** New York, Scribner's, 1959



# STAGECRAFT

Stagecraft involves such skills as set construction and scene painting, stage lighting, prompting, stage management, the handling of furniture and properties, and the control of sound effects. It can be a valuable and interesting facet of the theatre only if it is directly applicable to actual productions. Even ten minute Anthology Programs may require expert lighting or unusual sound effects, and any stage, film, or television presentation needs the technical assistance of those trained in stagecraft. The ingenuity, artistry, and sensitivity of the creative aspects of drama are here blended with the precision, care, and organization which are also necessary backstage in the theatre.

## references

Baker, H. **Stage Management and Theatrecraft**. New York, Theatre Arts Books, 1968

Burris-Meyer, H. and Cole, E. C. **Scenery for the Theatre**. Boston, Little, Brown, 1951


Lounsbury, W. C. **Theatre Backstage from A to Z**. Seattle, University of Washington Press, 1967


McCandless, S. **A Method of Lighting the Stage**. New York, Theatre Arts Books, 1947

# THEATRE ADMINISTRATION

There is much practical experience to be gained in most secondary schools by students interested in the financial and administrative aspects of theatre. The writing and distribution of promotional material, the organization of ticket sales and box office receipts, as well as the public relations services provided by ushers, ticket takers, and all facilities contributing to the comfort of an audience; all of these are frequently required in school and community theatre. Students, of course, will want to be more than errand boys or hand-maidens for school and community productions. On a larger and more professional scale they can research the operating of theatre budgets, Equity regulations, royalty cost, equipment maintenance and union rulings, by interviewing theatre managers and their staffs. An introduction to these administrative problems of theatre management will increase the understanding of both performers and audience, and will provide another avenue by which theatre can be explored.

## references

 Crampton, E. **A Handbook of the Theatre**. Toronto, Gage, 1964

 Province of Ontario Council for the Arts. **The Awkward Stage**. Toronto, Methuen, 1969.

# THEATRE HISTORY

Theatre History can provide a lively and colorful perspective to all other dramatic activities. It can relate to theatre buildings and stages, dramatic literature, or performing styles. Its presentation does not need to follow a chronological order but can be a further extension of such varied facets of drama as masks, stage design, mime, stage movement, or religious drama. There are, in fact, so many different hooks upon which the hat of Theatre History can hang that it can scarcely be called a separate activity at all. It is a way of supplementing and enriching whatever pursuits students are engaged in. Research into costume design for a production of **Oedipus**, a student-built model of the Globe Theatre, a performance of Shaw's **Arms and the Man**, could all catapult students into a more than academic study of Theatre History.

## references

Fergusson, F. **The Idea of a Theatre**. Princeton, University Press, 1949

Nicoll, A. **The Development of the Theatre**. 5th rev. ed. London, Harrap, 1966

Southern, R. **The Seven Ages of the Theatre**. New York, Hill and Wang, 1961







# Stimuli

This list has been prepared to suggest to teachers and students the wide range of possibilities in the world around them for discovering stimuli which might be used in Creative Drama or Theatre Arts. It is not intended to be definitive, either in its headings or in its illustrations. Indeed in the latter area, the examples could be almost infinite in number.



## ART

Architecture, drawing, painting, sculpture, and photography can be used

- as impetus for mime and improvisation
- as study of design
- as illustrations of artistic interpretation in a medium other than drama
- as basis for sets, costumes, lighting, make-up, etc., for a specific script

## examples

- the sculpture of Praxiteles and Henry Moore for contrast, purpose, and effect
- the English portraitists for mime and improvisation
- the French impressionists or the Canadian Group of Seven for mood and interpretation
- the Italian Renaissance for effects of costuming
- the portraits of Rembrandt for a study of lighting

## COSTUMES

Actual costumes or artists' sketches can provide

- a basis for improvisation
- an example of costume design
- an aid to understanding characters from the past



## FILMS

### AND FILM STRIPS

Films can be viewed

- for comparative study: such as **Inherit the Wind** as play and film
- for explanatory background, as in the travelogue
- for the study of an artistic process, as in films dealing with Stratford or the Group of Seven
- for the special effects of animation
- for discussion of the special capacities of the film for lighting, use of crowds, free ranging of locale, of characterization, etc.
- as abstract backgrounds for dance, drama or mime.

Film Strips can be used for

- work in mime and improvisation
- specific history of the theatre
- stage techniques.



## LIGHTING

Natural and artificial light, special types of lighting (coloured bulbs, the spots, the Strobe, all sorts of sophisticated combinations), various kinds of projectors, slides, etc., can all be used for the study of special effects, mood, characterization, interpretation, etc.

## LITERATURE

### Dramatic

One-act or full length plays can be discussed

- as models in a playwriting session
- for practicality as stage vehicles
- for adaptability to various styles of production
- as types of dramatic literature (comedy, tragedy, realistic, romantic, absurd, etc.)

## LITERATURE

### Non Dramatic

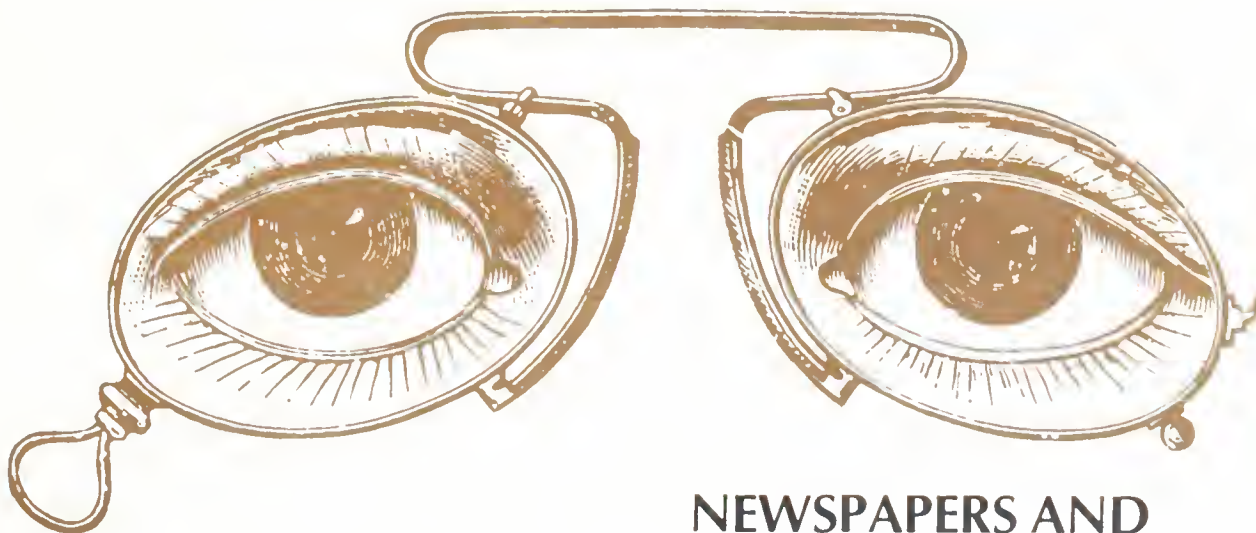
Suitable poetry can be used for individual or choral work.

### examples

- choruses from Eliot or the Greek tragedians
- narrative poems for mime or improvisation: **The Highwayman**, **The Ballad of the Revenge**.
- dramatic poems for interpretation: a Browning monologue, an ancient ballad.
- poetry as parallel or background study: **The Spoon River Anthology** as compared to **Our Town** or **Under Milkwood**.

The short story or a section from a novel can provide

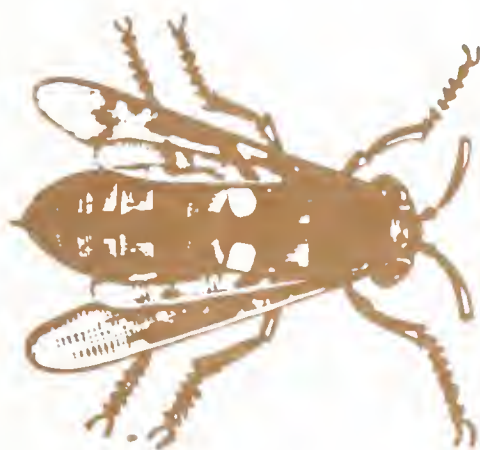
- material for a dramatic reading
- adaptation and dramatization.



## MODELS

Various kinds of stages, auditoriums, buildings, surroundings, for example: the proscenium, the thrust, the Medieval cart, the Greek amphitheatre, the modern sports arena, can be constructed and displayed

- as representatives of historical, social, cultural styles
- as keys to an understanding of productions, either in the context of the history of the theatre, or in a practical examination of specific works
- as facets in the study of the history of the theatre.



## NATURE

Careful observation of animal, human, and physical nature can stimulate

- imitation based upon the actions of a real person or a type
- imitation based upon the speech patterns of a real person or a type
- mime or improvisation of any action or situation immediate to the student
- mime based upon the million "things" and actions of nature: a forest or tree in a windstorm, all kinds of climatic conditions, all varieties of animals.

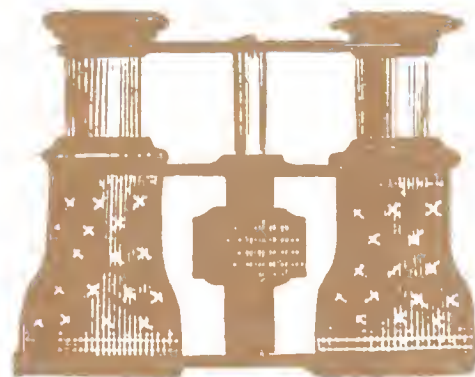
## NEWSPAPERS AND PERIODICALS

Current publications are rich sources of

- pictorial stimuli for mime, such as those provided by **Maclean's**, **Life**, **Illustrated London News**, the magazines with the Saturday newspapers
- brief news items, political reports, sports events for expansion as improvisations
- editorials as the basis for the impromptu speech.

## OBJECTS

Any object such as a pair of spectacles, an arrow, an old hat can be used to stimulate imagination, to develop concentration, to prompt sensitivity, to focus upon an emotion, in an improvisation or a performance.



## PERSONAL EXPERIENCE

Events of national importance, events which have a particular immediacy to the students, events drawn from the life of the school and the community are excellent material for improvisations and role-playing.





## RECORDINGS AND TAPES

Music such as Tchaikovsky's **Romeo and Juliet Overture**, Bernstein's **West Side Story**, excerpts from **Hair**, recordings of African drums or other single instruments, sound effects, electronic music can provide

- background to a scene, improvised or scripted
- study for some particular dramatic effect
- stimulus for improvisation or mime.

### The Spoken Word

Poetry and plays, full-length or excerpts, can be used

- as background or inspiration for mime
- as study material for critical interpretation, dramatic impact, etc.
- as basis for improvisation
- as study for voice: inflection, resonance, phonation, etc.

## examples

- Rathbone reading Poe's lyrics
- Gielgud reading Shakespeare's Sonnets
- The Marlowe Society recordings of Shakespeare
- recordings of contemporary works from Broadway and the West End

## HISTORICAL EVENTS

The speeches of Churchill, Hitler, Martin Luther King, various Canadian Prime Ministers; state events such as funerals, parliamentary occasions, and other important events from the past, can supply material

- for study of aim and effect
- for study of the technique of the set speech or the improvised report
- as background for mime and improvisation
- as sound effects in production.

## SPECIAL EFFECTS

These can be used for

- accents, dialects, regionalisms, for special study under voice or as preparation of a scripted "dialect" play
- sound effects of all sorts.

## TELEVISION AND RADIO

These are possible sources of all the stimuli suggested under Films and Recordings.



## VISITS

Any field trip such as visits to the zoo, a factory, a museum, or simply a walk in the park, can stimulate different kinds of dramatic activities.

An enriched understanding of many aspects of theatre can be gained by visits

- to the local community theatre in its various phases from playreading to final production
- to the physical plant of the professional theatre
- to T.V. or radio stations for a study of the scope of each

and

- from professional theatre companies and individual performers
- from groups in other schools.

## WORDS

Words suggesting action, mood; words of colour, warmth, contour; "loaded" words; words which conclude, interpret; words which denote and words which connote; words which suggest a single concept; words which conjure up a conflict: these can all initiate mime, improvisation, or playwriting.



# annotated bibliography & resources list

## Drama as a Stimulus

Barnes, Douglas. **Drama in the English Classroom.** Champaign, Illinois, National Council of Teachers of English, 1968

This monograph is based on material presented at the Anglo-American Seminar on the Teaching of English; it describes the theory and practice of using drama as a method of teaching English.

Chesler, Mark and Fox, Robert. **Role-Playing Methods in the Classroom.** Chicago, Illinois, Science Research Associates, 1966

This teacher resource booklet on classroom social relations and learning outlines the purposes and techniques of role-playing for junior and intermediate pupils.

Chilver, Peter. **Improvised Drama.** London, Batsford, 1967

This is mainly a source book providing materials from history, court cases, novels, and scripted plays which can be used by secondary school teachers.

Creber, J. W. P. **Sense and Sensitivity.** London, University of London Press, 1967

This book on the philosophy and practice of English teaching contains a chapter on the uses of improvised drama in the secondary school.

🍁 Goulding, Dorothy Jane. **Playacting in the Schools.** Toronto, Ryerson Press, 1970

Teachers of the Primary, Junior, and Intermediate Divisions will find in this book many practical suggestions for using creative drama throughout the curriculum.

Hoetker, James. **Dramatics and the Teaching of Literature.** Champaign, Illinois, National Council of Teachers of English, 1969

The philosophy and application of drama in the teaching of secondary school English are presented in this concise handbook.

Hourd, Marjorie. **The Education of the Poetic Spirit.** London, Heineman, 1949

Teachers of the Junior and Intermediate Divisions will find practical assistance and inspiration for dramatization, mime, playmaking, playwriting, and production.

Martin, William and Vallins, G. **Exploration Drama: Teacher's Book.** London, Evans, 1968

This book is intended to accompany the source books called **Carnival**, **Legend**, **Horizon**, and **Routes** which all provide pictures, stories, poems, and songs, as material for dramatic activities at the Intermediate level.

Moffett, James. **Drama: What is Happening.** Champaign, Illinois, National Council of Teachers of English, 1967

The author argues that drama and speech are central to the teaching of English.

Moffett, James. **A Student-Centered Language Arts Curriculum, Grades K-13: A handbook for teachers.** New York, Houghton Mifflin, 1968

This exhaustive book develops a progressive curriculum in English with emphasis on speech and drama activities.


# Creative Drama

Alington, A. F. **Drama and Education.** Oxford, Basil Blackwell, 1961

This concise and practical little book outlines a progressive course in creative and interpretive drama from kindergarten through secondary school.

Barnfield, Gabriel. **Creative Drama in Schools.** London, Macmillan, 1968

An explanation of the why's and how's of Creative Drama and Play Production in the secondary school is presented in this thorough and detailed book.

 Barton, Robert, et al. **Nobody in the Cast.** Toronto, Longmans, 1969

This student textbook presents activities and materials for a Creative Drama program at the Intermediate level.

Bruford, Rose. **Speech and Drama.** London, Methuen, 1963

This very practical book deals mainly with speech and its use in all kinds of dramatic interpretations.

Bruford, Rose. **Teaching Mime.** London, Methuen, 1964

Teachers will find this a particularly useful book for suggesting ways in which mime can be used as a method of stimulating interest in many areas of study.

Burton, E. J. **Drama in Schools.** London, Herbert Jenkins, 1955

Dramatic activities appropriate to all ages are described in this short, practical handbook.

Byers, Ruth. **Creating Theatre.** San Antonio, Texas, Trinity University Press, 1968

This is an expensive but attractive book describing how children and teen-agers work through improvisation and create their own plays; it includes nine original plays developed in this way.

Courtney, Richard. **Teaching Drama.** London, Cassell, 1965

This is a short but comprehensive outline of various dramatic activities for all ages.

Crossup, Richard. **Children and Dramatics.** New York, Scribner's, 1966

The philosophy of drama in education is combined here with a variety of source materials and specific suggestions for all kinds of dramatic activities.

Haggerty, Joan. **Please, Miss, Can I Play God?** London, Methuen, 1966

In a light-hearted but realistic way the author describes her experience teaching Creative Drama to Junior School children in London's east end.

Hodgson, John and Richards, Ernest. **Improvisation: Discovery and Creativity in Drama.** London, Methuen, 1966

This book not only discusses the nature and purpose of improvisation but also describes in detail many exercises and related activities.

Laban, Rudolf. **Modern Educational Dance.** 2nd ed. revised by Lisa Ullman. London, MacDonald and Evans, 1963

The author's famous principles of movement are clearly described and illustrated in this book.

McCaslin, Nellie. **Creative Dramatics in the Classroom.** New York, David McKay, 1968

The classroom teacher who wants some practical help in beginning creative drama with young children will find this a simple and useful guide.

Morgan, Elizabeth. **A Practical Guide to Drama in the Primary School.** London, Ward Lock Educational, 1968

This book lives up to its title, with constant cross references to other areas of study.

Pemberton-Billing, Robert N. and Clegg, J. D. **Teaching Drama.** London, University of London Press, 1965

This very useful little book provides a short but practical survey of Drama and Theatre Arts activities at all levels.

Preston, Valerie. **A Handbook for Modern Educational Dance.** London, MacDonald and Evans, 1963

The Laban method of describing and annotating basic movement is explained in detail by one of his former pupils.

Siks, Geraldine Brain. **Creative Dramatics.** New York, Harper and Row, 1958

This description, frequently anecdotal, outlines the philosophy and techniques of Creative Drama classes for children from five to eleven years of age.



Siks, Geraldine and Dunnington, H. B. ed. **Children's Theatre and Creative Dramatics.** Seattle, Washington, University of Washington Press, 1961

This is a study of the background and principles of children's theatre combined with a description of the use of Creative Drama in schools and communities; it includes a directory of Children's Theatre and Creative Dramatics courses available in the United States.

Slade, Peter. **An Introduction to Child Drama.** London, University of London Press, 1958

This is a condensed version of the author's theory of Child Drama as it relates to education and behaviour, with some practical suggestions for the teacher.

Slade, Peter. **Experience of Spontaneity.** London, Longmans, 1968

This combination of autobiography and textbook of improvised drama extends the author's theory of Child Drama into work with older students and adults.

Spolin, Viola. **Improvisation for the Theatre.** Evanston, Illinois, North-western University Press, 1963

This very detailed book gives many specific and useful examples of improvisation and theatre games.

Wagner, Jearnine and Baker, Kitty. **A Place for Ideas-Our Theatre.** San Antonio, Texas, Trinity University Press, 1965

Art, music, creative writing, dance, and drama are combined in this well-illustrated description of the experience of children and teachers engaged in exploring ideas in action.

Wall, L. V. et al., ed. **The Puppet Book: A Practical Guide to Puppetry in Schools, Training Colleges and Clubs.** 2nd ed. London, Faber and Faber, 1965

This is a very complete, practical and well-illustrated guide to the making and using of all kinds of puppets.

Way, Brian. **Development Through Drama.** London, Longmans, 1967

The author's many years of working in drama with young people are crystalized in this very useful book on the theory and practice of Creative Drama.

Wiles, John and Garrard, A. **Leap to Life!** London, Chatto and Windus, 1965

The author describes how his work in dance drama with secondary school boys provided a stimulus and enthusiasm which heightened their response to all other educational experiences.

## Theatre Arts

American Educational Theatre Association — Secondary School Theatre Conference. **A Course Guide in the Theatre Arts at the Secondary School Level.** rev. ed. Washington, D.C., American Educational Theatre Association, 1968

This practical outline of a two-year program for senior students is divided according to teacher goals and student activities.

American Educational Theatre Association — Secondary School Theatre Conference. **A Selected and Annotated Bibliography for the Secondary School Theatre Arts Teacher and Student.** Washington, D.C., American Educational Theatre Association, 1968

Baker, Hendrik. **Stage Management and Theatrecraft: A Stage Manager's Handbook.** New York, Theatre Arts Books, 1968

This very detailed and well-illustrated book provides valuable information on all aspects of play production.

Barton, Lucy. **Historic Costume for the Stage.** rev. ed. Boston, Baker Plays, 1961

This standard reference book is well organized and illustrated.

Brown, John Russell. **Effective Theatre.** London, Heineman, 1968

Documented material on theatre organization as well as modern views on acting, stage design, and audiences make this a useful reference book.

Burris-Meyer, Harold and Cole, Edward C. **Scenery for the Theatre.** New York, Little and Brown, 1951

Theatre Arts students doing research on theatre equipment and design will find this an excellent reference book.

Calderwood, James L. and Tolever, Harold E. **Perspectives on Drama.** London, Oxford, 1968

This collection of essays on dramatic theory would be particularly useful as a reference book for senior students of Theatre Arts.

Chekhov, Michael. **To the Actor.** New York, Harper and Row, 1953

This pupil of Stanislavski gives interesting exercises and problems in improvisation.

Cole, Toby and Chinoy, H. K. eds. **Directors on Directing.** New York, Bobbs-Merrill, 1963

Great directors past and present describe their techniques.

Corson, Richard. **Stage Makeup.** 4th ed. New York, Appleton-Century-Crofts, 1967


This standard text and reference book is probably the most comprehensive and well-illustrated one available.

Courtney, Richard. **Drama for Youth.** London, Pitman, 1964

This book contains practical descriptions and illustrations of all aspects of Theatre Arts and Stagecraft; only one short chapter is devoted to acting.

Courtney, Richard. **The Drama Studio.** London, Pitman, 1967

This is a comprehensive and specific description of facilities and equipment for drama studios at all levels of education; however, it lists only English manufacturers and suppliers, only a few of which have Canadian distributors.

 Crampton, Esmé. **A Handbook of the Theatre.** Toronto, Gage, 1964

Very complete descriptions of planning, rehearsing, and mounting a production, are contained in this handbook designed particularly for community and semi-professional theatre.

Dalrymple, Jean. **Careers and Opportunities in the Theatre.** New York, Dutton, 1969

This somewhat oversimplified description of theatre careers does contain useful information about American schools, agents, and theatre companies.

Davis, J. H. and Watkins, M. J. L. **Children's Theatre.** New York, Harper and Row, 1960

Theatre Arts students preparing programs for younger children will find many practical and interesting suggestions in this book.

 Dow Marguerite. **The Magic Mask, a Basic Textbook of Theatre Arts.** Toronto, Macmillan, 1965

High school Theatre Arts students following a course spread over a two-year period will find this a very practical and thorough textbook.

Egri, Lajos. **The Art of Dramatic Writing.** New York, Simon and Schuster, 1960

This lively and interesting advice to playwrights describes the author's personal solutions to many of the mysteries of play construction.

Fergusson, Frances. **The Idea of a Theatre.** Princeton, N.J., Princeton University Press, 1949

This detailed and thorough account traces the development of theatre from Greek times to the modern era.

Funke, Lewis, and Booth. **Actors Talk About Acting.** New York, Random House, 1961

Fourteen taped interviews with famous actors and actresses provide some understanding of their individual creative processes.

Heffner, H. C. et al. **Modern Theatre Practice.** New York, Appleton-Century-Crofts, 1959

This is a standard and useful book on play production.

Kahan, Stanley. **An Actor's Workbook.** New York, Harcourt Brace, 1967

This book contains an excellent selection of exercises and practice scenes that would be most useful to Theatre Arts students and teachers.

Kostelanetz, Richard. **The Theatre of Mixed Means.** New York, Deal Press, 1968

This combination of interviews and analyses describes happenings, kinetic environments, and other mixed-media performances.

Lounsbury, Warren C. **Theatre Backstage from A to Z.** Seattle, Washington, University of Washington Press, 1967

This book is a well illustrated dictionary of backstage terminology, equipment, and facilities.



Lowndes, Douglas. **Film Making in Schools.** London, Batsford, 1968

This lively and interesting book offers suggestions for many kinds of projects involving film, and describes in detail the planning and equipment necessary for each.

Marowitz, Charles, and Trussler, S. ed. **Theatre at Work: Playwrights and Productions in the Modern British Theatre.** London, Methuen, 1967

This collection of interviews and essays represents the opinions of such people as John Whitney, Arnold Wesker, Harold Pinter, Joan Littlewood, Peter Brook, and Peter Hall.

Mascelli, Joseph. **The Five C's of Cinematography.** Alhambra, California, Bordon Publishing, 1965

Although this is an expensive book, it has become almost a standard reference work on cinematography. The lucid text and numerous illustrations make it a useful reference for students and teachers.

McCandless, Stanley. **A method of Lighting the Stage.** New York, Theatre Arts Books, 1947


This influential book on modern stage lighting describes how effects can be achieved with minimum equipment.

McGaw, Charles. **Acting is Believing, a Basic Method.** 2nd ed. New York, Holt, Rinehart and Winston, 1966


This practical and perceptive handbook of acting deals with the actor and himself, the play and the production.

Nicoll, Allardyce. **The Development of the Theatre: a Study of Theatrical Art from the Beginning to the Present Day.** 5th ed. London, Harrap, 1966.

This rather expensive book is a beautifully illustrated and authoritative reference on the history of the Theatrical Arts.

 Ontario Institute for Studies in Education. **Courses of Study in the Theatre Arts, Grades 7-12.** Toronto, Ontario Institute for Studies in Education, 1969

Brief descriptions of activities appropriate to students in the Intermediate and Senior Divisions are outlined in this booklet.

 Ontario Secondary School Teachers' Federation. **Theatre Arts and Communication Arts.** Toronto, Ontario Secondary School Teachers' Federation, 1969


This resource booklet gives a great deal of useful advice and information for secondary school teachers.

Parker, W. Oren and Smith, Harvey K. **Scene Design and Stage Lighting.** New York, Holt, Rinehart and Winston, 1963

This is a very complete and well-illustrated reference book.

Payne, Blanche. **History of Costume from the Ancient Egyptians to the Twentieth Century.** New York, Harper and Row, 1965

This large, well-illustrated reference book contains scale patterns for several costume designs.

 Province of Ontario Council for the Arts. **The Awkward Stage: The Ontario Theatre Study Report.** Toronto, Methuen, 1969

This report, commissioned by the Province of Ontario Council for the Arts, deals not only with the practical and artistic aspects of theatres and theatre companies, but also with the audience, the community, and education.

Rowe, Kenneth Thorpe. **A Theatre in Your Head: Analyzing the Play and Visualizing its Production.** New York, Funk and Wagnalls, 1967

This is a scholarly study attempting to bridge the gap between reading plays as literature and experiencing them as theatre.

Rowell, Kenneth. **Stage Design.** New York, Reinhold Book Corporation, 1968

This is a handy and concise reference book amply illustrating modern techniques of stage design.

Schonewolf, Herta. **Play with Light and Shadow, the Art and Techniques of Shadow Theatre,** translated by Alba Lorman, New York, Reinhold, 1968

This practical handbook describes and illustrates precisely the techniques of shadow plays for puppets and human performers.

Stanislavski, Constantin. **An Actor Prepares,** translated by Elizabeth Reynolds Hapgood. New York, Theatre Arts Books, 1936

This is the most comprehensive description of the author's famous inner technique which has exerted such an influence on modern acting.

Stanislavski, Constantin. **Building a Character,** translated by Elizabeth Reynolds Hapgood. New York, Theatre Arts Books, 1949

This volume elaborates and clarifies many of the methods introduced in **An Actor Prepares.**

Stanislavski, Constantin. **Creating a Role,** translated by Elizabeth Reynolds Hapgood. New York, Theatre Arts Books, 1961

This book describes steps in developing a role from the first reading of the play to the final performance.

Tanner, Fran Everett, **Basic Drama Projects**. Pocatello, Idaho, Clark Publishing Company, 1966

Theatre Arts teachers could use this student workbook as a resource for all kinds of activities from improvisation to play production.

Turner, James Clifford. **Voice and Speech in the Theatre**. 2nd ed. London, Pitman, 1964

This standard text provides theory and practical exercises necessary to the secondary school Theatre Arts teacher.

Walker, Kathrine Sorley. **Eyes on Mime**. New York, John Day Co., 1969

The history and techniques of mime are clearly described and illustrated in this interesting little book.

Ward, Winnifred. **Theatre for Children**. Anchorage, Kentucky, The Children's Theatre Press, 1958

Secondary school Theatre Arts students preparing plays to be presented for young children will find this book helpful.

Wilcox, R. Turner. **Mode in Costume**. New York, Scribner's, 1969  
Wilcox, R. Turner. **Mode in Hats and Headdress**. New York, Scribner's, 1959

These two books are both practical guides for historical accuracy.

## Periodicals

**Educational Theatre Journal**. American Educational Theatre Association, Inc., John F. Kennedy Center, 726 Jackson Place N.W., Washington, D.C. 20566

This official publication of the American Educational Theatre Association contains reviews, research, and surveys of work being done at all levels of education. It is published quarterly and is available at reduced rates for Association members.

**Creative Drama**. Stacey Publications, 1 Hawthorndene Road, Hayes, Bromley, Kent, England.

This publication edited by Peter Slade contains articles by people directly involved in Creative Drama.

 **Drama at Calgary**. Department of Drama, University of Calgary, Calgary 44, Alberta.


This quarterly publication combines scholarship and practical assistance for directors and theatre students.

**The Drama Review**. 32 Washington Place, New York, N.Y. 10003

This scholarly and lively quarterly frequently contains interviews and short plays as well as reviews and interpretive articles.

**Dramatics**. International Thespian Society, College Hill Station, Cincinnati, Ohio 45224

Secondary school teachers and students will find this an informative account of high school activities in theatre throughout the United States. It is published eight times a year.

 **Performing Arts in Canada**. 49 Wellington Street East, Toronto.


This quarterly publication contains articles related to all the performing arts, not only in Canada, but abroad as well.

**Plays and Players**. Hansom Books Ltd., 16 Buckingham Palace Road, London S.W.1, England.

This amply illustrated magazine reviews plays being produced in England and on the continent. Each monthly issue contains the complete text of a contemporary play.

**The Secondary School Theatre**. American Educational Theatre Association, Inc., John F. Kennedy Center, 726 Jackson Place N.W., Washington, D.C. 20566

This triannual publication gives brief information about high school theatrical activities in the United States and is available through membership in the Secondary School Theatre Division of the American Educational Theatre Association.

 **Tabs**. Strand Electric Co. Ltd., 105 Davenport Road, Toronto.

This useful booklet on stage design and theatre lighting in England is available on request.

**Theatre News**. American Educational Theatre Association, Inc., John F. Kennedy Center, 726 Jackson Place N.W., Washington, D.C. 20566

This monthly newsletter is available to members of the American Educational Theatre Association.

**Yale Theatre**. Box 802, Meriden, Conn. 06450

The students of the Yale School of Drama publish three times a year this very contemporary description of modern plays and production techniques.



# Recordings

As well as the fine recorded versions of plays and dramatic readings which are available, there are many musical selections that can be used to assist Dramatic Arts activities. The R.C.A. Victor **Adventures in Music** Series for Grades 1 to 6, already available in many elementary schools, contain numerous selections that could be used for movement and improvisations. A basic collection of the following records would also provide teachers with a range wide enough to serve many purposes.

**Game for 8.** Karl-Berger Blamdahl, Angel

**Kaleidoscopic Vibrations.** Parry-Kingsley, Vanguard

**Let These Be Drums.** Sandy Nelson, Imperial

**Lollipops for Big Brass Band.** Westminster

**100 Sounds from Way Out.** Parry-Kingsley, Vanguard

**Pandrama des Musiques Expérimentales.** Philips


**Pictures at an Exhibition.** Modeste Mussorgsky

**The Planets.** Gustov Holst

**Symphony No. 6.** Ralph Vaughan Williams

**2001: A Space Odyssey.** (original sound track) MGM

# Films

 **Improvisation.** CBC, P.O. Box 55, Terminal "A", Toronto.

Scarborough high school students take part in Theatre Arts classes and discuss their reactions.

**Improvised Drama #1.** BBC, Film Sales, 135 Maitland Street, Toronto.

Two teachers from England work in different ways to help their secondary school students improvise plays.

**Improvised Drama #1.** BBC, Film Sales, 135 Maitland Street, Toronto.

English secondary school students work on improvisation further to begin the study of **Romeo and Juliet** and to explore some of the problems of Vietnam.

 **Je.** National Film Board, 1 Lombard Street, Toronto.

This is a solo mime presentation, using sound effects only, representing a wide range of human experience.

**Learning Through Movement.** International Tele-Film Enterprise, 221 Victoria Street, Toronto.


Over an eight month period children in the Primary and Junior Division extend their range of physical movement and control.

**The Mime.** International Tele-Film Enterprise, 221 Victoria Street, Toronto.

Tony Montenaro, a mimest from New York, gives an insight into his work as a teacher and performer.

**Monitor: The Class.** BBC, Film Sales, 135 Maitland Street, Toronto.

Practical exercises in improvisation are worked out by students from the Central School of Speech and Drama in England.

 **Mosaic.** NFB, 1 Lombard Street, Toronto.

This "op" art film playing with movement, colour, and sound could supply inspiration for mime, dance drama, or improvisation.

**Movement in Time and Space.** BBC, Film Sales, 135 Maitland Street, Toronto.

English Primary School children explore their powers of movement and speech.

 **Mrs. Ryan's Drama Class.** NFB, 1 Lombard Street, Toronto.

Toronto's Duke of York Public School is the scene of this experiment in Creative Drama.

 **The Stage to Three.** NFB, 1 Lombard Street, Toronto.

Three performers, Katina Paxinou from Greece, a mime dancer from Thailand, and Bruno Gerussi from Canada, discuss their art and professional careers.

 **The Stratford Adventure.** NFB, 1 Lombard Street, Toronto.

This documentary describes the founding of the Canadian Stratford Festival.

 **Their Own Thing.** CBC, P.O. Box 55, Terminal "A", Toronto.

Scarborough high school students and their teacher are shown in a highly individualized Theatre Arts program.

 **Walking.** NFB, 1 Lombard Street, Toronto.

This unusual animated film could provide inspiration for mime or improvisation.

Suggestions  
for Creative Drama in the  
Junior Division

Possible previous experience in drama in the primary division. Heavily teacher directed. Teacher suggests whole idea, or tells story and children move and/or speak it out. There is much emphasis on sense awareness.

PHYSICAL DRAMATIZATION

VOCALIZATION

*a*

**Physical Warm-up** (1) A general shaking loose to music, rock music. (2) Teacher suggests physical situation (e.g., tennis match, tug-of-war) and controls movement with music or rhythmic beat. Control should be emphasized by having children perform actions at various speeds; isolate various parts of the body for movement (one arm, from waist up, from waist down, etc.)

*b*

**Vocal Warm-up** Teacher suggests situation. (1) Singly: calling cat from a tree (2) Pairs: student and principal (3) Threes: parents and child (4) Groups: crowds at an inter-school game. Move from less to more complex situations: giving directions to a blind partner; calling people at various distances in various situations, for example, in a storm, in a library.

*early  
activities*

*appendix 1*



c

**Sense Awareness** This is always necessary (1) Identify sounds inside and outside of the room. (2) Pairs: one tells a story; the other tries to repeat it. (3) Pairs: examine each other, one changes three things about himself. (4) Handle objects with eyes closed; describe sensations. (5) Smell various objects, describe them. (6) Close eyes, see someplace pleasant to stay in for a while, see everything about it; tell a partner. (7) Describe a thing without naming it or giving it away; partner guesses what it is.

d

**Physical Improvisation (Teacher Directed)**

(1) To a piece of electronic music build a space station, be a piece of seaweed in a river (teacher continually suggests or describes what is happening). (2) In groups: be parts of a machine, real or imaginary. (3) As a variety of (2) have children begin separately and then pair up for machine actions, then pairs combine, etc. (4) Explore a strange planet, bring back some objects. Tell partner or class about these objects.

e

**Physical Improvisation (Suggested by Object or Music)**

(1) Divide into groups, give each group an object (may be same object for all groups) for a brief pantomime using object as focus. (2) Play a piece of music; groups discuss mood and ideas, then present pantomimes, originally all at once, later individually or for each other as they become more polished. Use music to establish a climax or a specific place and a mood but do not try to follow all musical suggestions (e.g., minor climaxes, etc.) Children should begin to identify characters and the inter-relationships between characters in their improvisations.

f

**Dialogue** (1) Allow dialogue to appear naturally in improvisations under E. (2) A single word, "death", or sentence, perhaps a familiar phrase is to be the only line spoken in a group improvisation. (3) Find a number of situations for a bit of standard dialogue ("Where did you go?" "Out." "What did you do?" "Nothing.")

g

**Polished Improvisation** (1) Groups may begin to polish and rehearse improvisations with dialogue as under E. (2) Whole class may work on polishing improvisation, at first just pantomime, later with dialogue, from longer piece of music (e.g., **Night on Bald Mountain**) and a theme (e.g., "Storm at Sea"). This phase of the program can easily be integrated with science, social studies, and reading.

*later  
activities*

BEGINNING WORK WITH  
SCRIPTED SCENES IN  
"WORKSHOP" SITUATION

POLISHED  
IMPROVISATIONS  
FOR PRESENTATION  
BEYOND CLASS

## Suggestions for Creative Drama in the Intermediate Division

### Warm-up and Relaxation

- Students breathe in deeply through the nose and reach for the ceiling, stretching right through to the ends of their fingers. They let out the air in a rush through the mouth and collapse to a squatting position like limp dolls. On the next intake of air they rise with the air, stretch upward again, and collapse. This exercise can be repeated three or four times.
- Students bend over, letting the head and arms be heavy, bending the knees slightly. They slowly straighten the knees and try to release the muscles in the back of the legs. Knees are bent again, with the arms getting heavier, pulling the upper part of the body towards the floor. The knees are slowly straightened and the leg muscles relaxed. This exercise can also be repeated three or four times.
- Without bending at the waist, students stretch arms forward, to the sides, backward letting the head follow the arms. To help keep the waist from bending, they imagine stretching up and over something such as a large beach ball that pushes against the body as they stretch.
- Students circle the shoulders, arms hanging relaxed, head up, eyes straight forward, then they reverse the circles. Next they imagine an activity such as holding buckets full of water and swinging them over their heads without spilling the water, first with one arm, then the other, then both at the same time.

# *appendix 2*



## Physical Coordination and Cooperation

- The whole group mills about the room using all the space, always filling up the empty spaces, being eager for space. The pace increases until milling becomes a jog.
- The group comes together until individuals are almost, but not quite, touching each other. The tempo is increased and movement throughout the whole group is encouraged. Students try to see who can stay in the group longest without touching anyone else.
- The group spreads out, using the whole space. Each student becomes a grandfather clock, begins ticking and then strikes four. Students are asked to remember exactly how they formed the clock.

Next each student becomes a noisy alarm clock; then the alarm rings. Still remembering the previous form they have created, students now become ticking wristwatches and ring the watch alarm. Trying for exact repetition of their original form, students now become grandfather clocks, alarm clocks, and wristwatches, all in quick succession.

Next students work in pairs, each pair forming together one object. Objects with moving parts and various sounds are particularly interesting to create. Gradually group sizes increase until the whole group works together. For each group size, three objects are used and the forms repeated.

Finally students are asked to repeat any objects in the entire progression. In this repetition they seek not only the same forms but the same partners as well.

Some interesting objects to form are an old water pump, a mix-master, lawn mower, pencil sharpener, Model T Ford, a motorcycle. Animals too, may be used as long as they are represented as moving and making sounds. A group of six forming an elephant uprooting a tree or an ostrich looking for a place to hide can be great fun.

## Transformations

- Each student becomes an object, then another. Then on a count of eight or ten he more slowly transforms from one object to the other. A gradual, strong transformation should be encouraged. The whole being should be involved in the change, and the pace should be kept constant.
- Now students can work in groups to form objects and transform them into other objects. Until a class is advanced, the forms should be established before the transformation. Some students will eventually be able to make group transformation without pre-setting the forms. Even moving objects can be transformed; for example, a caterpillar can change into an airplane.

## Improvisations

- Incorporating Physical Cooperation

The class is divided into groups. Each group carries out some team work assignment such as operating a factory assembly line planting or harvesting crops, mining, building, or anything requiring team effort. Vivid sense awareness should be encouraged. Sight and touch will be particularly important for keeping the mime detail accurate.

- Incorporating Transformation

Once the team work assignment is accomplished, the group effects a change in mood while continuing the activity. For example, a cold temperature becomes warm and then hot; the group begins energetically and then becomes fatigued. Gradual changes should be encouraged and mime detail should be kept accurate.

Emotional reactions can also be introduced; a friendly group becomes hostile; a bored group becomes attentive. Story elements may arise to justify these mood changes. If students are encouraged to feel the mood as physical changes instead of pre-planned situations, the story will grow from the activity instead of being superimposed upon it. If improvisations get too wordy, dialogue can be eliminated or restricted to essential speech only.

Once this process has been experienced, any one of the exercises can be used as a warm up for the future, to engender group awareness and concentration. The transformation exercise is also a useful prelude to situation improvisations.



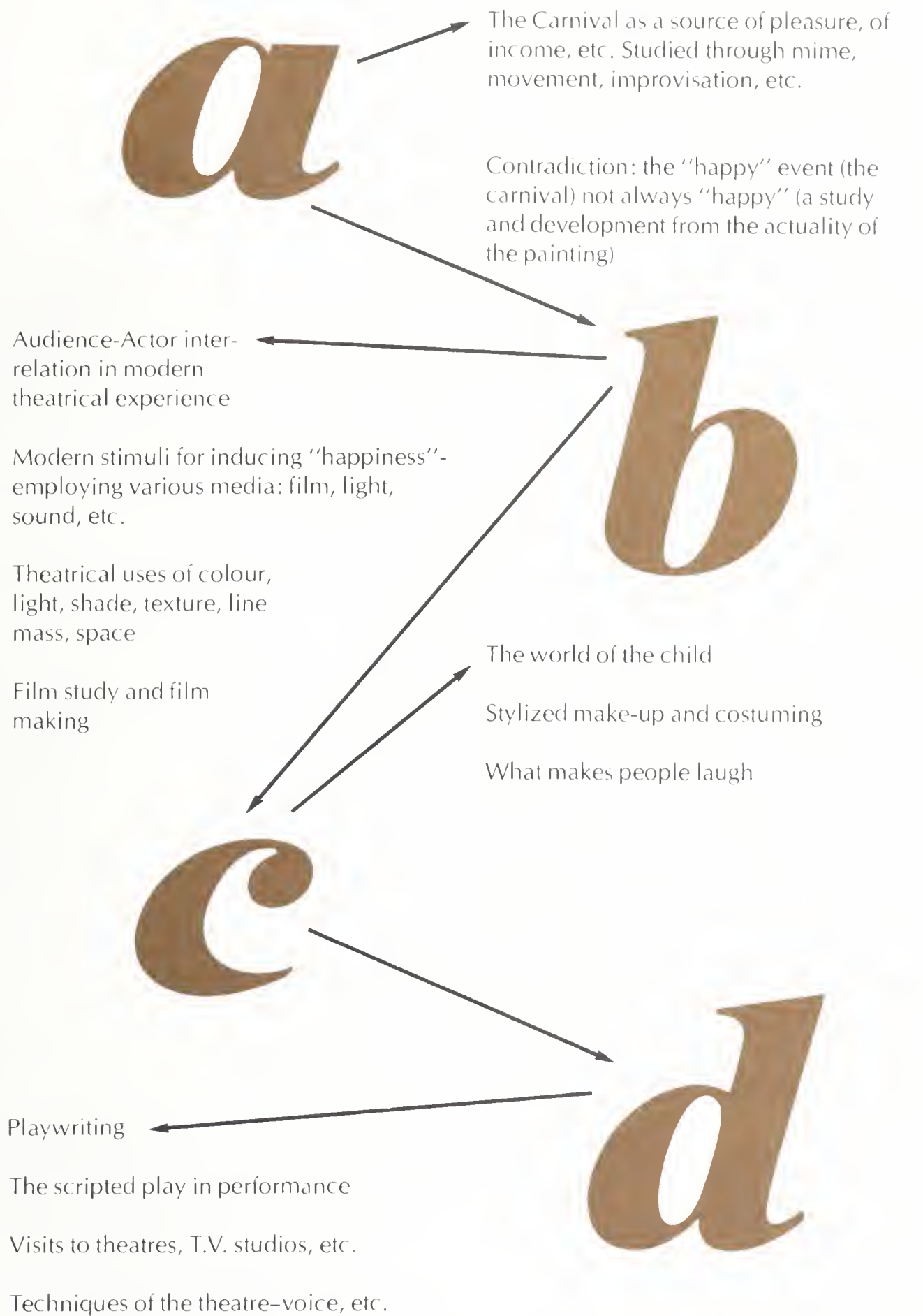


# appendix 3



# Suggestions for a Theme Study in Theatre Arts

which might take as little as two weeks or as much as a semester, and could be adapted to any level, is suggested by the pictures which precede and the pattern which follows:



With adaptations to suit the student, this kind of approach should work with juniors, or seniors. The above should suggest other related studies and activities, all of which might employ methods and stimuli mentioned elsewhere in this guideline. Similar studies could be carried on using any topic or theme the class finds pertinent and interesting.







